Stolen Art Alert

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Another Delaney Collection Scheme Exposed

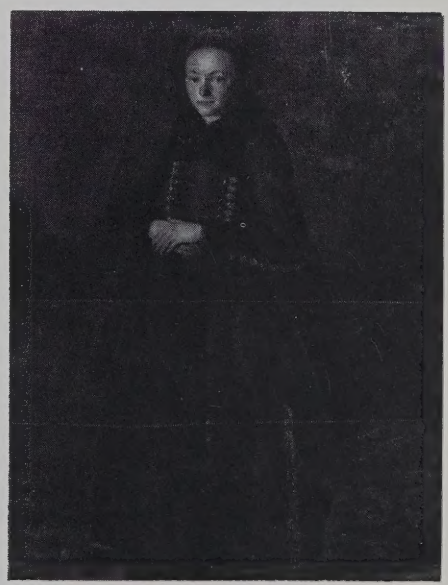
Delaney's purported Leonardo Bust of a Woman, *now held by the Attorney General of New York in the case against Robert Flaherty.*

In our last issue, we reported on a prosecution underway in California against an alleged attempt to defraud investors into buying an interest in the highly controversial Delaney collection. Now, another scheme involving the same collection has been exposed by the Securities Division of the Attorney General's office in New York. On March 15, Robert Francis Flaherty was arrested for violation of New York laws concerning the regulation of public corporations; he is presently being held on Riker's Island in default of $35,000 bail. According to Assistant Attorney General Judith Schultz, Flaherty set up a corporation with no assets and sold stock that was never issued. One of the assets of the fraudulent corporation was, supposedly, the Delaney collection.

An offering distributed by Flaherty identifies the company — called Renaissance United Ltd. — as an art and antiques investment fund. The offering states that the company's "initial inventory, along with that inventory consigned to us, may very well be the largest known investment fund in art and antiquities." The offering explains that the corporation will go beyond "enjoying only the appreciative factor of art" (estimated at 16% per annum over the last 10 years), by leasing and purchasing leases on objects using the corporation's collection through exhibitions (presumably on a rental basis), and by purchasing historic landmark properties in order to house the corporation's projected museum. A non-profit organization, "The Renaissance Trust, U.S.", has purportedly been established to operate the museum. Since money-making is not a justified non-profit activity, the offering states that the purpose of the trust will be "to effect social and economic change."

Nevertheless, according to Flaherty, all this exposure will greatly enhance the value of the collection (already estimated at $125 million), and will pay investors handsomely. If this prospect is not tantalizing enough, the offering further projects the purchase of a property to house the company's offices — the former Vanderbilt mansion at 1058 Fifth Avenue, presently the home of the Center for Jewish Research (the Yivo Institute)!

Among other flaws in Flaherty's scheme is that he does not own the Delaney collection. Delaney himself, in an interview with the Asst. Attorney General Schultz, has stated that Flaherty has no rights at all to the collection. Delaney says that he once gave Flaherty permission to secure a loan by using the collection as collateral. Flaherty approached several banks in Pennsylvania and New York in 1980 but failed to qualify for the loans (of $10 million) that he desired. Since that time, Delaney has not see him. Flaherty's deception is thus practiced against Delaney and against the gullible public. The case, when it is tried, will address this situation, and not the question of the works' value and authenticity.



Delaney's purported Brueghel, held by the Attorney General in the case against Robert Flaherty.

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Foreign Claims to Stolen Art

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When art works lost during World War II resurface in a museum or private collection, they can cause an international legal dilemma. European governments that try to recover paintings usually claim they were stolen, while those in possession usually claim they purchased the works in good faith. Substantial proof for either side, however, is hard to find.

Two such cases have come forth in recent months. One concerns a painting missing from the Dresden Art Gallery during World War II. An out of court settlement has allowed this work, which was seized in 1979 by the FBI, to be returned to an Israeli private collector, Isaac Silberberg. The U.S. State Department urged East Germany to sue for possession, according to a source within the department, but to no avail.

On December 13, 1979, the F.B.I. arrested Raymond Vinokur after he had transported the painting, depicting *The Holy Family with St. Catherine and a Donor* to New York and tried to sell it to an undercover agent. Mr. Vinokur, who owns an antiques shop in Tel Aviv, had obtained the painting with Mr. Silberberg's consent, according to documents in the civil case file of *U.S.A. v. One Tintoretto Painting,* U.S. District Court, Southern District of New York. Mr. Silberberg, however, stated that he did not know of the art dealer's intention to transport the painting to the United States.

During Mr. Vinokur's sales pitch, he told F.B.I. agent Thomas McShane that the work was a legitimate Tintoretto that had disappeared from the Dresden Museum at the end of the war. Case agent Jerry Lang recalls the negotiations at Manhattan's Westbury Hotel put the price at $250,000. However, the U.S. Attorney's Office did not charge Mr. Vinokur with possession of stolen property transported in foreign commerce. Instead, it charged him with making false statements on customs forms.

According to Assistant U.S. Attorney Susan M. Campbell, three false statements were made on customs documents filed upon the painting's entry: the consignor falsely declared that the painting was worth only $500, that it was intended for personal use, and that it had belonged to the importer's family for many years. The U.S. Attorney's Office prosecuted Mr. Vinokur, who pled guilty and was fined and deported to Israel.

The Holy Family with St. Catherine and a Donor, *recently returned to its Israeli owner. The FBI iezed the painting in December 1979.*

Mr. Silberberg, a Russian national who served in World War II, then claimed the painting. He testified that he had bought the Tintoretto in 1948 from a state-run, second-hand shop in Moscow for $20,000 in rubles. He has had possession of it ever since. *Verlorene Werke der Malerei in Deutschland in der zeit von 1939 bis 1945,* a standard reference to German museum losses during the war, lists the painting as one of 350 works missing from Dresden.

IFAR learned from various sources that the United States government returned the painting to Mr. Silberberg's possession early last March. However, no source would tell IFAR for the record exactly where the painting is right now. According to Ms. Campbell, since the case was settled out of court, the paintings's whereabouts "is not a matter of public record." The District Court, presided over by Judge Morris E. Lasker, ruled that Mr. Silberberg must forfeit the painting to the U.S. government. But the U.S. Court of Appeals for the Second Circuit overturned the lower court's ruling in October 1982, by judging that forfeiture was not automatic. Chief Justice Wilfred Feinberg, Circuit Judge Richard J. Cardamone, and District Judge Leonard B. Sand heard the appeal.

Although this case does not set a precedent for laws concerning stolen cultural property, it might set one for forfeiture. In previous customs violations cases, the courts ruled that the owner's innocence is no defense against the Government's claim for forfeiture. "The instrument of customs offenses may be forfeited even where the owner of it is innocent," stated Ms. Campbell in her written argument.

However, the Court of Appeals ruled that the U.S. Attorney must find evidence that Mr. Silberberg knew of Mr. Vinokur's plans for smuggling the painting, or at least that Mr. Silberberg acted negligently. During January 1983 Ms. Campbell took 11 depositions in Israel, including one from Mr. Silberberg, who said he didn't know the painting was brought to the United States. The other witnesses testified as to Mr. Silberberg's character, his ownership of the painting, how he had brought it into Israel, and the practices of Soviet stores. Ms. Campbell said she found no evidence of foreknowledge or negligence.

To give the State Department more time to persuade the German Democratic Republic (GDR) to sue for possession, Ms. Campbell asked for an extension. Judge Lasker denied her request. One State Department source said he was shocked that the GDR refused to take legal action. The GDR showed interest in the Tintoretto in 1981 when they sent a letter to the State Department requesting the painting's return. The State Department forwarded the message to the Justice Department, which contacted the U.S. Attorney's Office in New York.

There are several possible reasons why the GDR chose not to go to court. When the GDR sued for possession of two Albrecht Dürer paintings in the 1970s, it spent about $1 million in legal fees. In this case, Manhattan attorney Edward I. Elicofon lost the portraits of Hans and Felicitas Tucher painted in 1499 to the East German Kunstsammlungen zu Weimar. The works were stolen from the Weimar museum during World War II. Mr. Elicofon said he bought them in good faith from an American serviceman in 1946. A State Department legal advisor speculated that the GDR may have found that "American justice came too dear." And since recent scholarly works on Tintoretto have attributed the painting (on the basis of photographs alone) to Tintoretto's studio rather than to the master himself, the GDR may have felt less incentive to fight for its return. In addition, the GDR has been urging the United States to sign an agreement whereby each country would automatically return stolen national treasures, according to the State Department. Maybe as a matter of principle, the GDR would not involve itself again in our court system over a stolen painting because it would weaken their negotiating position.

Part of the problem is the difference in political systems. The GDR does not understand why the U.S. Government can't go around the court and just seize the painting, said the State Department spokesman. If there has to be a court battle, he added, the GDR wants the State Department to sue for possession, incur all legal expenses, and then transfer the painting to the GDR. "The GDR could have won in U.S. court," he said. "After following the case for three years, we were aghast when the GDR decided not to sue."

Dr. Bronislaw N. Dvorsky, consultant and former head of Christie's Russian Department, vehemently disagreed that the Tintoretto is "stolen." Dr. Dvorsky said that Russian soldiers were given orders to take anything they wanted at the end of the war, and that thousands of paintings seized in Germany now hang in private houses in the Soviet Union. "To claim it's stolen property is completely wrong, in my opinion," he said, although he added that such important works of art belong in public museums. "Do you know war?!" he demanded during a telephone interview. "I wouldn't return anything to the Nazis," he said. Dr. Dvorsky gave a deposition in New York for the Tintoretto case because he was an acquaintance of Mr. Vinokur's about 25 years ago. "I said he was a fine person, a nice gentleman, not a crook. He probably didn't know he was breaking any law." The East Germans didn't even claim the painting, he added, indicating that their part in the situation "is not so clean."

Allen J. Bodner, counsel to Mr. Silberberg, told IFAR that he believes the GDR is now barred "forever and a day" from pursuing the case by the Uniform Commercial Code, under which the legal owner of stolen property has three years from the discovery of that property in another person's possession to sue for its recovery. He says that the statute would have begun to run in December 1979, when the painting was seized. Mr. Bodner adds that he believes his client should be protected under United States law by the fact that he had received good title to the work in Russia. But the case does not address the question of title, and other experts on art law question whether the U.C.C. would protect subsequent buyers, or indeed, whether an applicable statute of limitations has expired. There has apparently been no formal demand of the painting by East Germany and refusal by Mr. Silberberg, which, under New York law, may be required to trigger the statute of limitations. For the moment, it seems that the question of title to the important painting will remain unresolved.

Carabinieri Visitors

Another case involving a painting lost in the war turned up when Italian carabinieri officers approached the Wadsworth Atheneum last fall and requested the return of Jacopo Zucchi's *Toilet of Bathsheba,* which has been in the museum's collection since 1965. When the museum bought the painting from the Heim gallery in Paris, it was attributed to Vasari. Heim said that he had bought the painting from an Italian railroad employee named Spetsabelli. According to museum sources, the museum's director discovered after the purchase that the provenance was incomplete. There was no record of ownership prior to Spetsabelli.

The Italian government asserts that the painting was stolen from the Italian embassy in Berlin during World War II. According to the government, the painting belonged to the Corsini collection, which was nationalized by the Italian government in the twentieth century and is housed in the present-day Corsini Gallery in Rome. But according to spokesmen for the Hartford museum, it is not known whether the painting hung in the Corsini Palace at the time the government nationalization took place. The possibility remains that the work, previously in the Corsini collection, was on loan from the former Italian ambassador to Germany, and is therefore not the property of the Italian government.

Tracy Atkinson, director of the Wadsworth Atheneum, said that the museum has a moral obligation to research the provenance. To this end, an official museum representative plans to travel to Italy this summer to investigate the matter. On the other hand, said Mr. Atkinson, he has a fiduciary responsibility to the museum's board of directors to make sure that the Italian government provides proof of ownership if the museum is to consider giving up the painting. So far, the Italians lack sufficient evidence.

During their October visit, the carabinieri also claimed marble fragments from the Princeton University Art Museum and the J. Paul Getty Museum. Since the object sought

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from Princeton was not of great value to the museum, the museum director handed over the piece. Museum officials hope that the Italian government will return it to them on a permanent loan basis.

At the J. Paul Getty Museum in Malibu, California, Carabinieri officers claimed a marble bust of Septimius Severus, stolen from a Roman church. The piece had been a gift to the museum and had been on display since 1977. When U.S. Customs informed the museum director that the marble was Italian property and must be returned, the museum complied with the request.

Linda E. Ketchum

Linda E. Ketchum is a free-lance journalist in New York City.

Lords Uphold Ortiz Decision

New Zealand has lost its legal battle to recover an important Maori storefront from the Swiss collector George Ortiz. New Zealand brought suit in London in 1978, alleging that the object belonged to the government by virtue of its unauthorized exportation. The lower court ruled in favor of New Zealand, but on appeal the High Court of Justice ruled that the object could not be forfeited once it was outside New Zealand. The government then appealed the case before the House of Lords. (See "A Double Kidnapping," *SAA*, Sep 82.)

In April, the House of Lords upheld the appellate decision, ruling that forfeiture takes place only when property is seized on the territory of the government in question.

In 1975, New Zealand amended its cultural property legislation. The new law vests title to all antiquities and ethnographic material in the crown, thus giving the government title to all presently unexported articles.

Rare Book Database to Trace Stolen Books

Librarians and archivists worldwide can report stolen books and manuscripts to a computerized database within minutes of theft discovery. Dealers and collectors can avoid a hot book by checking the database before buying. These services are available through the New York-based American Book Prices Current which has established the first successful service for tracing stolen books. The success of the Bookline Alert Missing Books and Manuscripts (BAMBAM) system hinges on "the two I's, instant and international," said its creator, Katherine Leab, managing editor of American Book Prices Current.

Approximately 800 users subscribe to the system and about 40% of them hook up to the database via home computer terminals and telephone lines. The circulation has doubled since the service was first offered in October 1981, according to Ms. Leab. BAMBAM serves users by three modes of communication: by computer transmissions, by telephone conversations, and by letter writing. With a password, subscribers can fill in the book's description on the bulletin board program. Subscribers without access to a computer terminal can send or telephone the book description to BAMBAM, where Ms. Leab will input the information. She charges a one-time subscriber fee of $10.00, then a subscriber use fee based on computer connect time — $1.00 per minute, with each entry averaging 2-1/2 minutes. If institutions or individuals want to protect their privacy, they can make entries anonymously with a code number. BAMBAM also offers a printed directory of stolen book listings for $15.10.

BAMBAM is a spin-off of Ms. Leab's Bookline: Utopia (Universal Terminalized Printing and Investigative Aid), a database of antiquarian books. "Now it's all right to computerize," she said with an ironic laugh, "when as recently as two years ago I was the anti-Christ" for merging the rare book world with an electronic storage and retrieval system.

Ms. Leab said she offered to create a similar system for stolen art works, but the dealers she contacted seemed uninterested. It's a problem of the state of the art, she explained. A video-disc system that stores pictures would serve much better as a stolen art database, she said. "Art dealers still feel they can rely on the spoken and written network," she added, because stolen art works don't move as fast as portable books and manuscripts.

In the past, increased security meant more hardware and surveillance tricks, such as tattle tapes. Now librarians and booksellers are learning not just how to catch a thief, said Ms. Leab, but what to do next. They are invoking the same laws that cover shoplifting in department stores, and are more aggressive when confronting a thief. Libraries are also establishing more rules about checking coats, briefcases and umbrellas.

Those who guard rare books and manuscripts need more than these "active controls," said Ms. Leab. Important "passive controls" get neglected because of budget restrictions or the time-consuming, tedious work involved, she explained. Libraries often do not have the budget to read shelves regularly, and often they don't know what's missing. As a case in point, she noted that most of the $100,000 worth of books (16 trunks) recovered from convicted book thief James Shinn have not been claimed. The owners could very well not know they've been robbed.

Other library problems include divisions by bureaucracy, she said. Rare books can get lost in obscure corners of libraries and no one can be sure whether the Technical Services Department or the Rare Books Division is responsible. BAMBAM also lists any material reported "missing" — a missing book could be stolen, or it could have been returned to the wrong shelf.

"We have not evolved a practical marking system for dealing with multiples," said Ms. Leab. She mentioned how a woman who catalogued books at the New York Society Library was often criticized for her compulsive record-keeping. She measured the position of the watermark in reference to the plate mark and all physical defects on each plate. However, this system played a key role in recovering the library's stolen Audubon plates. "It's a matter of doing the work," said Ms. Leab, "and it's not fun work. Sometimes librarians are so busy cataloguing for a machine-readable system that they forget they need an identification that will convince a law enforcement officer that the book belongs to them." During the 19th century libraries took more care to mark

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books. Ms. Leab does not see a mark as a defacement but rather as a necessity.

As a member of the security commission of the American Library Association, she has given lectures to the International Federation of Library Administrators and other groups to drum up support for better security and identification procedures. Eventually she would like to turn BAMBAM over to an institution such as UNESCO. But for now, "it's something you do yourself until the rest of the world catches up," she said in a cheerful manner. For more information, contact BAMBAM, 121 East 78 Street, New York, N.Y., 10021, (212) 737-2715. *Linda E. Ketchum*

Linda E. Ketchum is a free-lance journalist in New York City.

Recoveries

Cooperation between the Quebec police and the FBI has led to the expeditious recovery of a Prendergast watercolor stolen last month in Canada (this issue, no 377). The painting disappeared from the home of the Canadian artist Emily Le Baron on April 15, at which time Miss Le Baron, a painter of primitive landscapes, was in the hospital suffering from a serious illness. The work had hung in her home in the hamlet of North Hatley, Quebec, near Montreal, and was noted missing by a relative. According to a spokesman for the family, there were few people outside a close-knit circle of relatives who knew of the painting's whereabouts. Miss Le Baron had inherited it from Mrs. Arthur Virgin of New York. Mrs. Virgin's collection of American furniture was sold at Christie's in 1981, at which time one piece set a world auction record.

The police followed clues indicating that the thief might be someone who had seen or learned of the Prendergast through publicity about the Virgin auction, for, on the day of the theft, a young man appeared at a North Hatley antique shop inquiring about the primitive painter who was "a friend of Mrs. Virgin." He was told where Miss Le Baron lived and that she was presently in the hospital.

The antiques dealer whom the young man visited remembered that he was driving a rental car with Vermont license plates. Further investigation led to the identification of the thief and the recovery of the painting.

According to the authorities, the suspected thief was a young writer living in New York who is a frequent contributor to art and antiques publications. He confessed the theft and received a suspended sentence after he surrendered the missing work. His name has been withheld at the request of the authorities.

A Javanese copper statuette that has been missing from the Cleveland Museum of Art since 1976 has been recovered in New York, thanks to the sharp eye of Martin Lerner, Curator of Indian and Southeast Asian Art at the Metropolitan Museum. The six-inch statuette was brought to him for identification by a Madison Avenue antiquities dealer, and Lerner identified it from a theft notice circulated six years ago by the Museum. The dealer had bought the piece in good faith for $1500. The statuette's worth is assessed at $25,000 to $50,000 by the museums.

Java, Sailendra Period, 8th-9th Century. Bodhisattva Padmapani. Copper. H 6⅛ inches. Recovered in New York.

The statuette was brought into the New York gallery a few days before its recovery by a woman from Detroit who offered to sell it for $5000. The New York dealer, who was not sure of its value, offered $1500, and she accepted. Efforts are being made to trace the woman, who gave an address and passport number as identification, but investigation sources say the case has produced no new leads.

A silver standing Buddha stolen at the same time as the recovered work is still sought by the Cleveland Museum.

Thailand, Mon-Dvaravati Period, 7th Century. Standing Buddha. H 7 5/16 inches. Still sought.

The Farnsworth Art Museum in Rockland, Maine has announced in a press release that their missing painting by Edward Hopper has been found, tucked away in its packing crate in an out-of-the-way corner of the Farnsworth Homestead (this issue, no 375).

According to the release, "Exhibition Technician John Cole, looking for a packing crate to ship out a work of art, discovered the wooden shipping box in the darkest corner of the basement. He brought it back to the Museum so it could be re-used. To his surprise, on opening it he discovered Edward Hopper's watercolor, The Haunted House, properly wrapped and in good condition.

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Other Recoveries

"When the painting was first found to be missing in 1980, the entire staff was organized and several thorough searches of the Farnsworth Museum, Farnsworth Office Building and Farnsworth Homestead were undertaken. It was thought that every possible nook and cranny, every possible closet or empty packing crate was looked into, but apparently this one crate, kept in an area not usually used for this purpose, was overlooked.

"In reconstructing the misplacement of the painting, it is known that the painting was carefully packed for shipment to the Whitney Museum of American Art, which had requested it for a Hopper exhibition. It was packed and awaiting shipment on the Whitney's request. Apparently, the crate was put aside safely until the shipment date, but the mistake was putting it away in a location no one knew about.

"Upon its discovery today, local police and F.B.I. were notified, as well as the insurance company that paid the Museum $34,000 for the loss. This amount has been safely segregated in an escrow account and the Museum will be returning the entire $34,000 to the insurance company as soon as possible."

The painting will go up on display immediately.

Paintings

BICCI, Lorenzo di. Triptych. The predella was recovered with the exception of one scene from the life of St. Nicholas. The upper panels are still missing. *ATA* Newsletter, Dec 79, no 18.
BERTHON, R-T. Les voeux du Parlement. *SAA,* Nov 82, no 1136.
BOUDIN, E. Rivière et paysage. *SAA,* Mar/Apr 83, no 197.
BROWN, J.G. Obedience. *SAA,* Oct 82, no 933.
CANAL, G.A. Adelphi Terrace. *SSA,* Nov 82, no 1185.
___. King's College Chapel, Cambridge. *SAA,* Nov 82, no 1186.
DONGEN, K. van. Tête de femme. *SAA,* Mar/Apr 83, no 205.
GAUGUIN, P. Landscape with Skaters. *SAA,* Mar/Apr 83, no 199.
LAURENCIN, M. Trois danseuses. *SAA,* Mar/Apr 83, no 207.
MIRO, J. Femme Oiseau. *SAA,* Mar/Apr 83, no 238.
PICASSO, P. Nu assis. *SAA,* Mar/Apr 83, no 239.
RENOIR, P.A. Coco. *SAA,* Mar/Apr 83, no 208.
___. La ferme. *SAA,* Mar/Apr 83, no 209.
___. Maison à Cagnes. *SAA,* Mar/Apr 83, no 210.
___. Paysage avec personnages. *SAA,* Mar/Apr 83, no 211.
___. Peasant Child with Dog. *SAA,* Mar/Apr 83, no 212.
___. Seated Woman in Peasant Dress. *SAA,* Mar/Apr 83, no 213.
RUGENDAS, J.M. Huaso y Lavandera. *SAA,* Jan/Feb 82, no 9.
VALTAT, L. Jeune femme au vase de fleurs. *SAA,* Mar/Apr 83, no 214.
VERNET, J. The Italian Coast near Naples. *SAA,* Nov 82, no 1135.
VLAMINCK, M. de. Maison dans la neige. *SAA,* Mar/Apr 83, no 215.

Prints and Drawings

BERTHON, R-T. Les voeux du Parlement. *SAA,* Dec 82, no 1230.
DEGAS, H.G.E. Danseuse. *SAA,* Mar/Apr 83, no 249.
PICASSO, P. Blackamoor. *SAA,* Mar/Apr 83, no 273.
___. Tête d'homme. *SAA,* Mar/Apr 83, no 274.
PISSARRO, C. Seated Woman in a Bonnet. *SAA,* Mar/Apr 83, no 250.

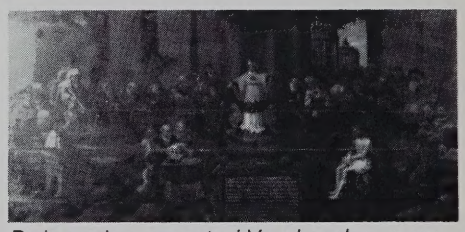
Sculpture

ROBBIA, A. della. Antependium. *SAA,* Apr 80, no 101.

Continued from p 1

An interesting sidelight of this investigation is that in the course of seeking background on Flaherty's art world connections, the Attorney General's office has turned up three works actually belonging to the Delaney collection, which had been sent to New York for appraisal purposes by another, apparently unrelated party. The objects include a bust described by Delaney as the only known wood carving by Leonardo da Vinci and paintings described as the work of Titian and Pieter Brueghel the Elder. The works were left with a New York appraiser by one Joseph di Bruno of Belmont, N.C. who was seeking to have them appraised for an extremely high value. The Attorney General's office heard of the transaction and, suspecting that the works might be related to the Delaney collection, consulted IFAR. IFAR established that the three works are the same objects from the Delaney collection that were previously seized by the District Attorney in Dallas, Texas in a 1975 fraud investigation aimed at the activities of Delaney, Di Bruno and others. The prosecution in Texas was dropped and the artworks were presumably reclaimed by Di Bruno.

The three works are now being held as evidence in the case against Flaherty. A fourth painting that figured in the Texas prosecution, a work attributed to Lucas van Leyden, was also sent to the New York appraiser by Di Bruno, but it was picked up shortly thereafter, and is presumed now to be in North Carolina.



Delaney's purported Van Leyden, now presumed to be in North Carolina.

Meanwhile, California authorities report that Lance Rudman — the man arrested in possession of ten of Delaney's paintings who was on bail awaiting trial on charges of theft and fraud (see *SAA,* Mar/Apr issue) — has disappeared. A warrant has been issued for his arrest. *Bonnie Burnham*

Missing

Marc CHAGALL. Le coq noir. Pastel and gouache. 45 × 38 cm. Signed l/r: Chagall Marc. *83.160. Last seen Chicago, Il.

Addendum

The following photograph illustrates the Albert-Charles Lebourg painting published in the Jan/Feb 83 issue, no 56.

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

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Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

374 BRICHER, Alfred Thompson (1837-1908). Along the Cohasset Shore, late 19th c. Watercolor. 20.3 × 53.3 cm. Signed l/l: A.T. Bricher. Rugged rocks on the right are reflected in the still water. A sailboat is seen on the horizon at left. *83.73. Columbus, Oh. 28 Nov 82.

American, 20th Century

375 HOPPER, Edward (1882-1967). Old Boarding House, 1926. Watercolor. 35.6 × 50.8 cm. *83.103. Rockland, Me. Apr 80. *Recovered.*

376 OSCAR, Charles (1923-61). The Snake, 1956. Casein on paper. 67.9 × 57.1 cm. Signed l/c: C Oscar. On back: inv no KLO 15 and Alan Gallery label. *83.112. New York, NY. 16 Mar 83.

377 PRENDERGAST, Maurice B. (1859-1924). Spring, Central Park, 1915. Gouache on paper. 26.7 × 36.8 cm. Signed l/r: Prendergast. Signed, dated, and titled on reverse: Spring, Central Park/ Maurice B. Prendergast/1915. Labels on verso: Property Ch. H. Pepper, 66 Griggs Road, Brookline, Mass; Fitchburg Art Center, Loan 1932 no 202. *83.51. North Hatley, Quebec. 15 Apr 83. *Recovered.*

Dutch, 17th Century

378 HEDA, Willem Claesz (1599-1680/82). Still Life. Oil on cradled panel. 51.6 × 69.7 cm. *82.252.13. Miami Beach, Fl. 2 Apr 82.

379 HEYDEN, Jan van der (1637-1712). View of Delft. Oil on canvas. 30 × 40 cm. *83.10.5. Zofingen, Switzerland. 15 May 82.

379

380 HONTHORST, Gerrit van (Gherardo della Notte, 1590-1656). Portrait of a Smiling Clerk. Oil on canvas. 55 × 35 cm. *83.62.1. Torrita di Siena, Italy. 4 Jul 82.

381 WERFF, Adriaan van der (1659-1722). Portrait of a Man. Oil on canvas. 33 × 22 cm. *83.10.3. Zofingen, Switzerland. 15 May 82.

English, 20th Century

382 ANSON-WHITE, G. Still Life — Loaf of Bread, 1926. Oil on canvas. Signed l/l. *83.14.12. Los Angeles, Ca. 31 Dec 82.

European, 19th Century

383 Allegorical Scene with Angels and a Woman. Oil on canvas. Octagonal 200 × 180 cm. *82.517.1. Godo (Ravenna), Italy. Feb 82.

384 Cows in a Field. Oil on canvas. 120 × 190 cm. *82.517.2. Godo (Ravenna), Italy. Feb 82.

Flemish, 17th Century

385 BROUWER, Adriaen (1605-38). Ecole. Oil on canvas. 45.5 × 45.3 cm. *83.10.6. Zofingen, Switzerland. 15 May 82.

386 DYCK, Anton van, Attributed. Homme avec oeillet. Oil on wood. 54 × 46 cm. Ref: Not in Rizzoli, L'opera completa di van Dyck. *82.507.2. Wachenheim (Rhineland-Palatinate), Federal Germany. 4 May 81.

387 TENIERS, David the Elder (1582-1649). Man Holding a Pot and Pipe. Oil on canvas. 39 × 33 cm. *83.10.4. Zofingen, Switzerland. 15 May 82.

French, 17th Century

388 COYPEL, Noël (1628-1707). St. James the Greater Being Led to Torture. 116 × 97 cm. Classified Historic Monument, 1905. *83.126.4. Paris, France. 1982.

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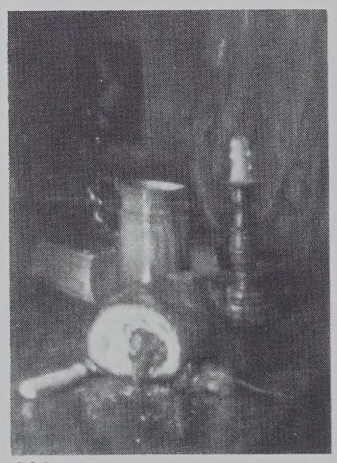
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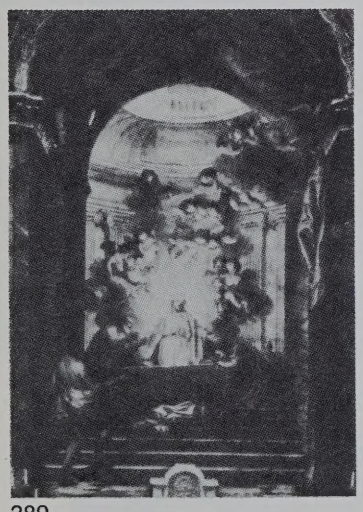

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French, 18th Century

389 COYPEL, Charles-Antoine (1694-1752). Supper at Emmaus. 130 × 78 cm. Classified Historic Monument, 1905. *83.126.6. Paris, France. 1982.

390 HOUASSE, René-Antoine (1645-1710). Pentecost. 180 × 98 cm. Classified Historic Monument, 1905. *83.126.7. Paris, France. 1982.

391 LOO, Charles André van (1705-65). St. Charles Borromeo Praying. 2.3 × 1.4 m. Signed: C. van Loo. Classified Historic Monument, 1905. *83.126.5. Paris, France. 1982.

French, 19th Century

392 COURBET, Gustave (1819-77), Attributed. Au bout de la Loue. Oil on canvas. 80.5 × 93.5 cm. Cut from its frame. *83.10.2. Zofingen, Switzerland. 15 May 82.

393 MILLET, Jean François (1814-75), Attributed. La maison à Barbizon. Oil on canvas. 55.5 × 45.5 cm. *83.10.1. Zofingen, Switzerland. 15 May 82.

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French, 20th Century

394 BUFFET, Bernard (b 1928). Flowers in a Vase, 1955. 92 × 73 cm. Signed and dated c/l: Bernard Buffet 55. Black and white. *83.102. Paris, France. 1982.

395 ROUAULT, Georges (1871-1958). Tête de Christ au profil. *83.86.1. Santa Barbara, Ca. 11 Feb 83.

396 TANGUY, Yves (1900-55). A. Chemillien. Gouache on paper. 10 × 22.5 cm. *83.100. Paris, France. 1982.

German, 16th Century

397 CRANACH the Elder, School. Madonna and Child, ca 1560. Oil on canvas. 55.9 × 44.5 cm. *83.14.10. Los Angeles, Ca. 31 Dec 82.

German, 19th Century

398 BOMBACH, Wilhelm (b 1855). Farmer's Wife. Oil on canvas. 37.5 × 32.5 cm. Signed u/r: W. Bombach. *82.190.2. Salzburg, Austria. 13 Feb 82.

399 PERNHART, Marcus (1824-71). Thunderstorm, 1852. Oil on canvas. 58 × 73.5 cm. Signed: M. Pernhart, 852. *82.200. Klagenfurt (Kärnten), Austria. 22 Mar 82.

400 PICHLER, Rudolph (b 1863). Landscape. Watercolor. 28 × 37 cm. Signed. A branch of the Danube in the foreground leads up to the Melk abbey, which is situated in the center. The village of Melk is seen in the background. On the back is a pencil sketch of Schallaburg courtyard. *83.18. Vienna, Austria. 10 Feb 82.

German, 20th Century

401 MULLER-SCHEESSEL, Ernst (b 1863). Bremen Flower Market at the Cathedral, 1933. Oil on linen. 50 × 71 cm. In the foreground are market stands and several people. In the background, a statue of a horse and rider stands in front of a church building. *82.190.1. Salzburg, Austria. 13 Feb 82.

Hungarian, 20th Century

402 LENGYEL, Yoland. Four Seasons (four works). Oil on canvas. 76.2 × 61 cm each. Signed: Y. Lengyel. Surrealistic. *83.14.5-8. Los Angeles, Ca. 31 Dec 82.

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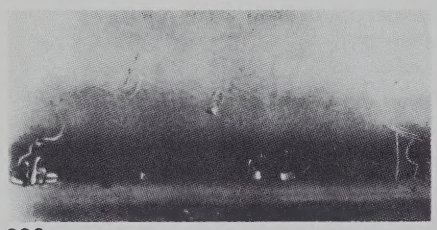

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403 LENGYEL, Yoland. Half-Length Figure of a Girl. Oil on hardboard. 44.5 × 34.3 cm. Signed. *83.14.9. Los Angeles, Ca. 31 Dec 82.

404 PAL, Molnar C. (d 1981). Nude Man with Angel, 1969. Oil on hardboard. 41.3 × 32.4 cm. Signed with initials. *83.14.3. Los Angeles, Ca. 31 Dec 82.

405 RIPPL-RONAI, Jozsef (1861-1927). Portrait of Artist's Mother. Oil on canvas. 34.3 × 24.1 cm. *83.14.4. Los Angeles, Ca. 31 Dec 82.

406 SZULE, Peter (b 1886). Gamekeeper, 1910. Oil on canvas. 63.5 × 53.3 cm. Signed and dated: 1910. *83.14.2. Los Angeles, Ca. 31 Dec 82.

407 ZADOR, Istvan (b 1882). The Artist, His Wife and Father-in-law. Mixed media on canvas. 78.8 × 99.1 cm. *83.14.11. Los Angeles, Ca. 31 Dec 82.

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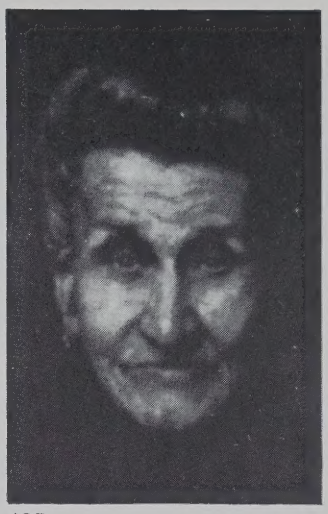

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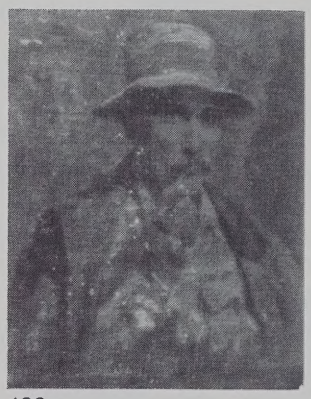

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Italian, 15th Century

408 FRANCIA (Francesco di Marco Raibolini), Copy. Madonna. Oil on canvas. 25 × 19 cm. Detail of the Felicini Altarpiece. *83.60.1. Bologna, Italy. 1982.

409 FRANCIA (Francesco di Marco Raibolini), Copy. Madonna. Oil on canvas. 24 × 18 cm. Detail of the Felicini Altarpiece. *83.60.2. Bologna, Italy. 1982.

Italian, 16th Century

410 Bolognese School. Virgin and Child. Oil on canvas. 55 × 45 cm. *83.60.5. Bologna, Italy. 1982.

411 CAVALIER D'ARPINO (Giuseppe Cesari, 1568-1640). Narcissus Studying His Reflection in a Stream. Oil on wood. 60 × 50 cm. *83.62.3. Torrita di Siena, Italy. 4 Jul 82.

412 CORREGGIO, School. Madonna, ca 1520. Oil on canvas. 48.3 × 35.6 cm. *83.14.1. Los Angeles, Ca. 31 Dec 82.

413 St. John. Oil on canvas. 40 × 30 cm. *83.60.6. Bologna, Italy. 1982.

414 Virgin and Child with St. John the Baptist. Distemper on wood. 45 × 43 cm. *83.60.3. Bologna, Italy. 1982.

415 ZUCCARO, Federico (ca 1540-1609). Flagellation. 48.5 × 35.6 cm. *83.116.3. Rome, Italy.

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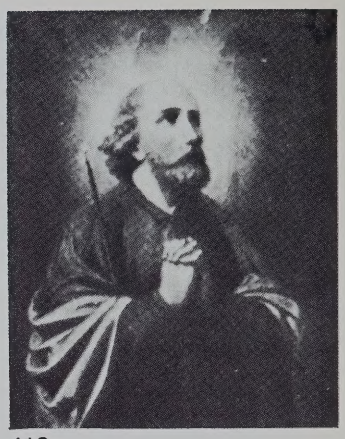

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Italian, 17th Century

416 COZZA, Francesco (1605-82). Massacre of the Innocents. Oil on canvas. 30 × 55 cm. *83.62.4. Torrita di Siena, Italy. 4 Jul 82.

417 Crucifixion. Oil on canvas. 85 × 68 cm. *83.122.1. Florence, Italy. 29 May 82.

418 GIORDANO, Luca (1632-1705). Self Portrait. Oil on canvas. 30 × 25 cm. *83.62.6. Torrita di Siena, Italy. 4 Jul 82.

419 Italian School. St. Roch and St. Sebastian. 1.1 × 1.3 m. Classified Historic Monument, 1905. *83.126.1. Paris, France. 1982.

420 PORTA, Andrea (1656-1723). Landscape with River. Oil on canvas. 20 × 30 cm. *83.62.2. Torrita di Siena, Italy. 4 Jul 82.

421 Virgin and Child with a Saint. Oil on canvas. 46 × 37 cm. *83.82.9. Premosello Chiovenda (Novara), Italy. 12 Jun 82.

Italian, 18th Century

422 AGRESTA, Domenico. Harvest of Manna, 1700. Oil on canvas. 175 × 122 cm. *82.525. Palma di Montechiaro (Agrigente), Italy. 1982.

Italian, 19th Century

423 RAPHAEL, Copy. Descent from the Cross. Oil on ivory. 25 × 28 cm. *83.116.1. Rome, Italy.

Norwegian, 19th Century

424 THAULOW, Fritz (1847-1906). Landscape, 1887. Oil on canvas. 94 × 134 cm. *83.59.1. Asker, Norway. 9 Sep 82.

Swedish, 19th Century

425 ASKEVOLD, Anders Monsen (1834-1900). Norwegian Fjord. Oil on canvas on panel. 31.8 × 47 cm. Mountains on the left and right sides leaving a passage in the center. *82.252.7. Miami Beach, Fl. 2 Apr 82.

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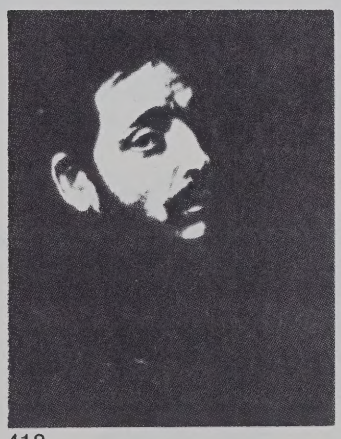

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Prints and Drawings

Japanese, 20th Century

426 YAMAGATA, Hiromichi. Grand Prix. Lithograph. Approx 61 × 91.4 cm. No 281/300. 83.93.5. Bay Shore, NY. 28 Feb 83.

427 YAMAGATA, Hiromichi. Miss Paris. Lithograph. Approx 61 × 91.4 cm. No 133/300. 83.93.3. Bay Shore, NY. 28 Feb 83.

428 YAMAGATA, Hiromichi. Noah's Ark. Lithograph. Approx 61 × 91.4 cm. No 96/300. 83.93.4. Bay Shore, NY. 28 Feb 83.

429 YAMAGATA, Hiromichi. 100th Anniversary. Lithograph. Approx 61 × 91.4 cm. No 149/300. 83.93.6. Bay Shore, NY. 28 Feb 83.

430 YAMAGATA, Hiromichi. Wizard of Oz. Lithograph. Approx 61 × 121.9 cm. No 38/300. 83.93.2. Bay Shore, NY. 28 Feb 83.

431 YAMAGATA, Hiromichi. Wright Brothers. Lithograph. 68.5 × 91.4 cm. No 162/300. *83.93.1. Bay Shore, NY. 28 Feb 83.

Norwegian, 19th Century

432 THAULOW, Fritz (1847-1906). House and Farmyard, 1891. Chalk drawing. 64 × 85 cm. *83.59.2. Asker, Norway. 9 Sep 82.

Spanish, 20th Century

433 PICASSO, Pablo (1881-1973). Combat de centaures IV, 1959. Lithograph. 47 × 62 cm. Ref: Bloch 257. *83.86.2. Santa Barbara, Ca. 11 Feb 83.

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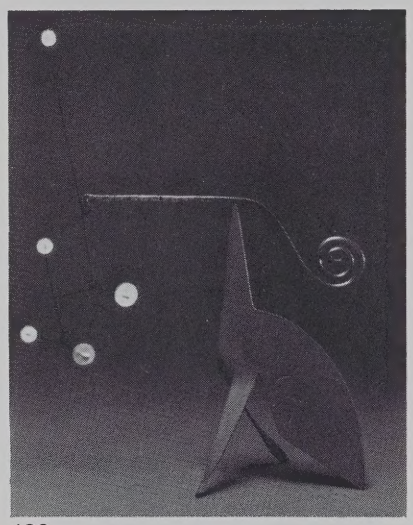

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Sculpture

American, 20th Century

434 AKELEY, Carl Ethan (1864-1926). Standing Elephant, 1924. Bronze. Signed. 83.91.4. New York, NY. 16 Feb 83.

435 BERKS, Robert. John F. Kennedy. Bronze. Approx h 21.6 cm. Unique cast. 83.113.1. Atlantic Beach, NY. 18 Feb 83.

436 CALDER, Alexander (1898-1976). Untitled. 27.3 × 19.1 cm. Signed with initials. Standing mobile with orange base. *83.110. New York, NY. 14 Mar 83.

437 CLARK, James L. (1883-1969). African White Rhino. Bronze. 17.8 × 38.1 cm. Signed. *83.91.2. New York, NY. 16 Feb 83.

438 CLARK, James L. (1883-1969). Alaskan Kodiak Bear. Bronze. 17.8 × 25.4 cm. Signed. *83.91.3. New York, NY. 16 Feb 83.

439 CLARK, James L. (1883-1969). Alaskan White Sheep. Bronze. 25.4 × 25.4 cm. Signed. *83.91.1. New York, NY. 16 Feb 83.

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French, 15th Century

440 Pietà. Wood. H 1.1 m. Classified Historic Monument, 1906. *83.125.2. Larchant (Seine et Marne), France. 10 Nov 82.

441 St. Madeleine. Wood. *83.125.3. Larchant (Seine et Marne), France. 10 Nov 82.

442 St. Vincent. Wood. H 1 m. Classified Historic Monument, 1906. Represented as a deacon. *83.125.1. Larchant (Seine et Marne), France. 10 Nov 82.

French, 16th Century

443 Our Lady of Sorrows. Polychromed wood. H 1.2 m. *83.124.1. Longmont (Oise), France. Sep-Oct 82.

444 St. Vaast. Polychromed wood. H 1.3 m. Classified Historic Monument, 1912. *83.124.3. Longmont (Oise), France. Sep-Oct 82.

445 Virgin and Child. Polychromed wood. H 1.1 m. Classified Historic Monument, 1912. Christ is holding a dove. The Virgin's left hand is broken off. *83.124.2. Longmont (Oise), France. Sep-Oct 82.

French, 20th Century

446 ARP, Jean. (1887-1966). Croissance. Bronze. H 86 cm, wt 25 kg. Inscribed inside base: 03 and G. Harp. Cast by Georges Rudier. *83.31. Chatillon sous Bagneux (Hauts de Seine), France. 22 Oct 82.

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Italian, 16th Century

447 CELLINI, Benvenuto (1500-71). Jupiter. Bronze. Approx h 30.5 cm. *78.368. New York, NY. 27 Sep 78.

448 Figure of Christ from a Crucifix. Polychromed wood. H 71 cm. *83.82.2. Premosello Chiovenda (Novara), Italy. 12 Jun 82.

449 Figure of Christ from a Crucifix. Polychromed wood. H 100 cm. *83.82.4. Premosello Chiovenda (Novara), Italy. 12 Jun 82.

450 Madonna. Polychromed terra cotta. Approx h 81.3 cm. *83.97. Washington, DC. 13 Mar 82.

451 One of the Magi. Polychromed wood. *83.82.1. Premosello Chiovenda (Novara), Italy. 12 Jun 82.

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Italian, 17th Century

452 FANZAGO, Cosima (1591-1678) and FLERIO, Girolamo. Cherubs (two), 1620. Marble. From a tombstone. *83.57.1-2. Naples, Italy. 16 Jun 82.

453 GARAVAGLIA, Carlo. Life of St. Francesca Romana (12 panels), 1634-45. Wood carvings. Also taken were 24 caryatid putti with their bases and the capitals they supported. *83.50.1-12. Villanova sul Sillaro (Milano), Italy. 22 Nov 82.

454 Horse and Rider. 70 × 80 cm. *83.82.7. Premosello Chiovenda (Novara), Italy. 12 Jun 82.

455 Two Putti with Musical Instruments. H 45 cm each. *83.82.5-6. Premosello Chiovenda (Novara), Italy. 12 Jun 82.

Italian, 18th Century

456 Figure of Christ from a Crucifix. Polychromed wood. H 39 cm. *83.82.3. Premosello Chiovenda (Novara), Italy. 12 Jun 82.

Spanish, 17th Century

457 Virgin of the Rosary. Polychromed wood. H 70 cm. *83.63.1. Lerida, Spain. 29 Aug 82.

458 Virgin with Jesus and a Dove. Polychromed wood. H 40 cm. *83.63.2. Lerida, Spain. 29 Aug 82.

Spanish, 20th Century

459 FORTUNY Y DE MADRASSO, Mariano (1871-1949). Face. Plaster cast. 23 × 15 cm. *83.66. Venice, Italy. 1982.

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Decorative Arts

Ceramics, Pottery, Porcelain

460 Austrian. Box, 1697. Painted ceramic. 22.6 × 26.5 × 11 cm. Light green glaze. The front shows the coat of arms of the city of Bregenz flanked by two blue tulip motifs. *82.496. Bregenz (Vorarlberg), Austria. 14 Jul 82.

Clocks, Timepieces, Watches

461 Clock, 17th c. Wood case with bronze decorations and surmounted by a bronze handle. Above face at center are two gilded cherubs with folded arms and a reclining cherub at each end. *83.122.4. Florence, Italy. 29 May 82.

462 CURVOISIER. "Cappucina" Clock, 18th c. Gilded bronze. Signed. Repeating chimes. *83.122.8. Florence, Italy. 29 May 82.

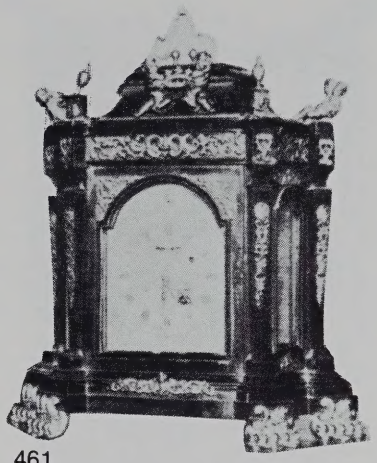
463 Nuremberg. Clock, 16-17th c. Gilded bronze. 60 × 35 cm. *83.122.3. Florence, Italy. 29 May 82.

464 Vespasiani (Rome). Clock, late 18th c. Light-colored wood case with gilded bronze decoration and feet. Approx h 50 cm. Signed. *83.122.7. Florence, Italy. 29 May 82.

Folk Art

465 American. Horse Weathervane. Cast-iron. Approx l 86.4 cm. *83.108. Portland, Me. 19 May 82.

466 European, 16-17th Century. Automoton of a Horse, Rider and Greyhound. Gilded bronze. Approx h 60 cm. The rider wears a turban and carries a sceptre in his hand. Piece is mounted on a finely worked field of foliage and grass. Black oval base has an opening for the key. 83.122.6. Florence, Italy. 29 May 82.



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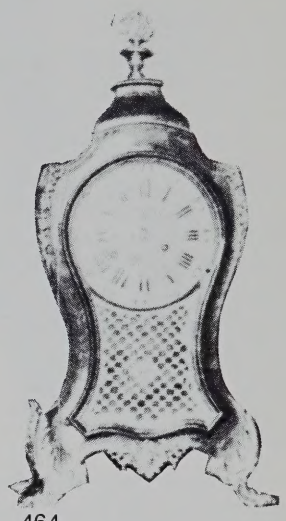

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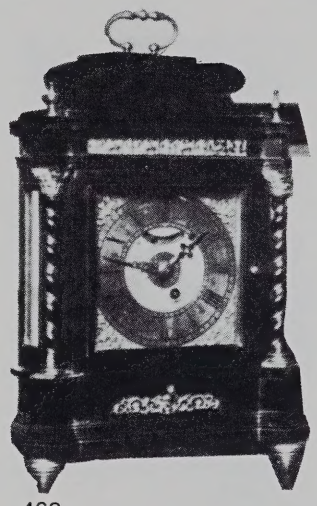

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Glass

467 TIFFANY. Vase. Appox h 38.1 cm. Also taken were three small Tiffany pieces. *82.332.2-5. New Canaan, Ct. 1 Sep 82.

Jewelry

468 COPLEY, Noma (American). Necklace, 1982. Gold and Maya jade. Brilliant apple green jade with irregularly shaped crescent beads. Matte finished gold studded crescent center with jade beads which date from 600-900 AD. *83.99. New York, NY. Nov 82.

Metals

469 BRIET, François (Montbéliard, France). Ewer, ca 1590. Pewter. H 30 cm. On flange near handle: F.B. Catalogue no: RBK 16414 B. Body divided into three sections decorated with grotesque figures and three ovals depicting Faith, Hope and Charity. *83.115.5. Amsterdam, Netherlands. 16 May 82.

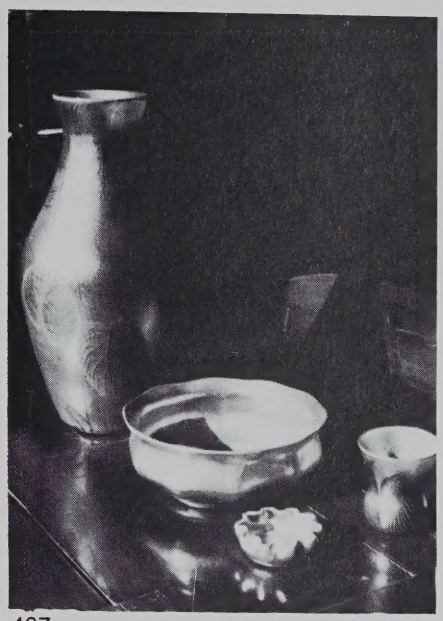
470 German. Plates (two), ca 1700. Pewter. Diam 25 cm. Catalogue no: RBK 16420. Each bears a coat-of-arms. *83.115.1-2. Amsterdam, Netherlands. 16 May 82.

471 Nuremberg, Germany. Goblet, ca 1700. Pewter and copper. H 22 cm. Inscribed: Johan Tobias Eckert. Catalogue no: 11701. On the lid is a dial with the numbers 1 to 12 and a yellow copper hand. On the hinge a lion holds a goblet in its forepaws. *83.115.4. Amsterdam, Netherlands. 16 May 82.

472 SPATZ, Hans, II (Nuremberg). Plate. Pewter. Diam 19.2 cm. Catalogue no: RBK16501. Representation of the Resurrection in the center. Edge is decorated with twelve ovals containing angels bearing symbols of the Passion. *83.115.3. Amsterdam, Netherlands. 16 May 82.

Rugs and Carpets

473 ANDERSSON-WIRDE, Maja. Rug, 1931. Wool and linen. 696 × 342.9 cm. Andersson-Wirde designed for Studio Loja Saarinen. *83.71. Brooklyn, NY. Feb 83.



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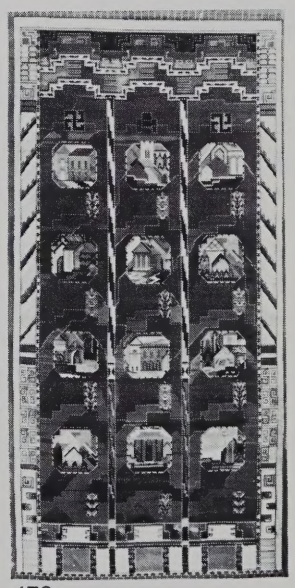

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Silver

474 BEST, Marmaduke. (York, England). Tankard and Cover, 1677. Silver. H 15.3 cm. Charles II style; plain, cylindrical shape on molded foot with scroll handle; flat-topped raised cover with reeded border and scroll thumbpiece. 83.89.3. Old Saybrook, Ct. 14 Mar 83.

475 CORY, John. Tankard and Cover, 1705. Silver. H 15.2 cm. Marked on body, cover and handle. Monogramed on handle: ES. Queen Anne style; cylindrical on molded foot with scroll handle; flat topped raised cover with foliage; bifurcated thumbpiece. 83.89.1. Old Saybrook, Ct. 14 Mar 83.

476 FOGELBERG, Andrew and GILBERT, Stephen, London. Sugar Bowl, 1790. Silver. H 13.3 cm. Engraved with coat-of-arms in ribbon and crossed foliage cartouche. George III style; plain, circular on rim foot. 83.89.4. Old Saybrook, Ct. 14 Mar 83.

477 KIRK. Tea Set (five pieces). Silver. Repoussé. *83.123.1-5. Cushing, Me. 28 Feb 83.

478 London, England. Tankard and Cover, 1685. Silver. H 12.7 cm. Maker's mark: FS with pellet below on cover, body and handle. James II style; plain, cylindrical shape with scroll handle; flat-topped cover with bifurcated scroll thumbpiece. 83.89.2. Old Saybrook, Ct. 14 Mar 83.

Tapestries, Textiles

479 Aubusson. Tapestry, mid-late 18th c. 207 × 435 cm. *83.30.2. Paris, France. Apr-Jul 82.

480 French. Tapestry, 18th-19th c. 270 × 253 cm. *83.30.1. Paris, France. Apr-Jul 82.

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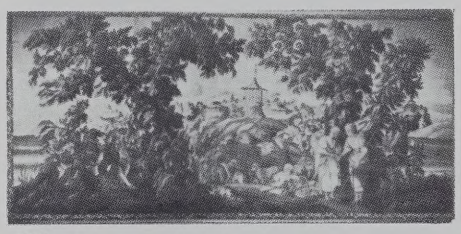

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Egyptian

481 New Kingdom, 22nd Dynasty. Horus Falcon, ca 900 BC. Painted wood. 6 × 9.4 × 3.6 cm. Prov: The Ramesseum, Thebes, Egypt. Crouching on a low rectangular base, all of one piece. Back painted red, breast white, black band at back of neck. *83.90. San Juan, PR. 3 Feb 83.

Roman

Painting

482 Bird, 1st c AD. Fresco. Approx 30 cm square. Prov: Obellio Firmo, Pompeii. *82.417.1. Pompeii, Italy. 13 Feb 81.

483 Portrait of a Young Woman, 1st c AD. Fresco fragment. 12 × 9 cm. Bust length portrait of a woman with her head in right profile. Her hair is drawn into a turban over her temples with two locks of hair hanging down her back. *82.221. Italy. 24 Sep 81.

484 Woman, 1st c AD. Fresco. 50 × 40 cm. Prov: Obellio Firmo, Pompeii. Holds offerings on a plate. *82.417.2. Pompeii, Italy. 13 Feb 81.

481

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484

Sculpture

485 Composite Capital, 3rd c AD. *82.228.2. Rome, Italy. 25 Dec 81.

486 Ephebe's Head. H 24 cm. Roman copy of a Greek 4th century head. *83.114.3. Rome, Italy. 29 Mar 82.

487 Friezes (three), third quarter 2nd c AD. Marble. L 120 cm. One frieze represents the God Neptune with his flowing hair representing the sea. The other two friezes represent bunches of grapes and foliage. *82.213.1-3. Percile (Rome), Italy. 13 Feb 81.

488 Plaster Casts (10 copies after ancient sculptures). Assorted collection of casts from the Versailles Museum of ancient monuments. *83.5.1-10. Versailles, France. Mar-Jun 82.

489 Roman Provincial. Torso of a Man, 2nd c AD. There is a large semi-circular cavity in the back designed to receive a rectangular section with slightly rounded sides. *82.228.1. Rome, Italy. 25 Dec 81.

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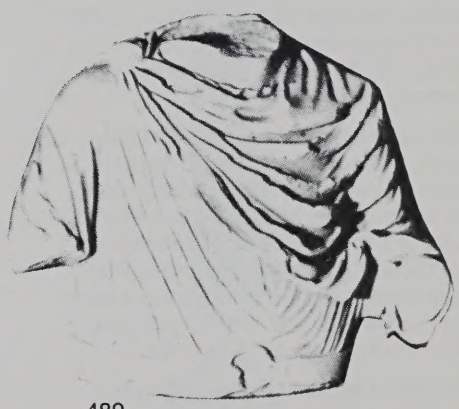


489

Early Christian

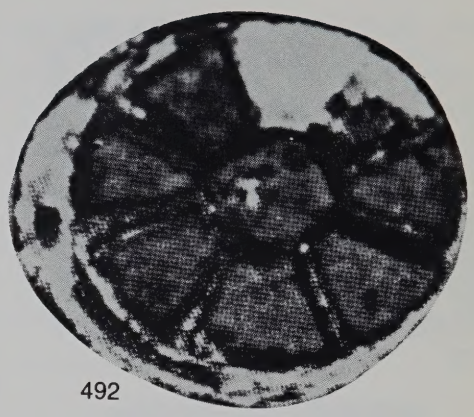
490 Frankish, 6th Century. Fibula. Cloisonné gold and garnets. Diam 36 mm. Prov: Strasbourg Archaeological Museum. Circular with 2 registers of compartments and a border of semicircular compartments. The central medallion is divided into numerous compartments with toothed borders, comprising three eagle's heads. The compartments are lined with garnets or tiny leaves of gold, but many are empty. Clasp on the back, without pin. Interior cloisonné may be a 19th-century addition. *83.127.1. Strasbourg (Bas-Rhin), France. 19 Dec 82.

491 Frankish, 6th Century. Fibula. Cloisonné silver-gilt and garnets. Diam 31 mm. Prov: Strasbourg Archaeological Museum. Circular with dentelated border. Two registers of compartments consisting of trapezoids surrounding a circular central medallion and containing garnets (some missing). Clasp on back. Outer border may be a later addition. *83.127.2. Strasbourg (Bas-Rhin), France. 19 Dec 82.

492 Frankish, 6th Century. Fibulae (pair). Cloisonné silver and garnets. Diam 21 mm each. Prov: Strasbourg Archaeological Museum. Circular in the form of a rosette (central cabochon surrounded by eight and nine petals), each compartment containing a dark red garnet. *83.127.7-8. Strasbourg (Bas-Rhin), France. 19 Dec 82.

493 Frankish, 6th Century. Fibula. Cloisonné silver, garnets, and pearls. Diam 41 mm. Prov: Strasbourg Archaeological Museum. Circular with a cross motif in the central medallion surrounded by two registers of trapezoids and a pearled border. The square central compartment contains a green stone and the exterior arms of the cross, as well as three semi-circular compartments in the second register, are filled with white material. The borders contain garnets, many of which are missing. *83.127.9. Strasbourg (Bas-Rhin), France. 19 Dec 82.

490



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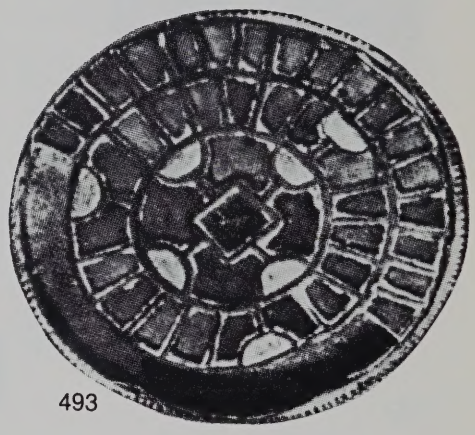

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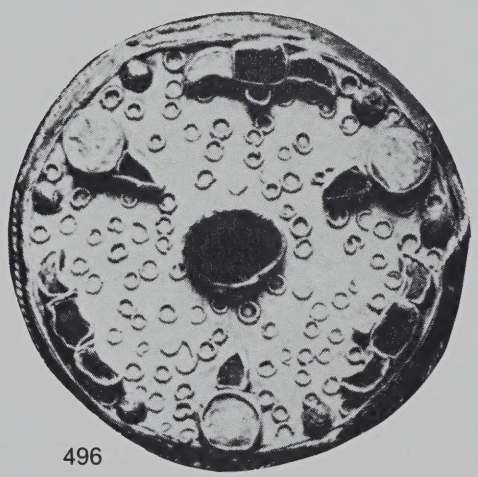
494 Frankish, 7th Century. Fibula. Gold and colored stones. Diam 36 mm. Prov: Strasbourg Archaeological Museum. Circular with filigrane decoration and a twisted gold border. At center is a blue intaglio with an engraved human figure surrounded by a ring of pearls set in gold sockets (the pearls missing). The plaque is decorated with filigrane circles and spirals with three rectangular cabochons holding green stones alternating with round cabochons holding garnets. Six bronze rivets (two missing) are integrated into the design. Clasp on back. *83.127.3. Strasbourg (Bas-Rhin), France. 19 Dec 82.

495

495 Frankish, 7th Century. Fibula. Cloisonné, garnets, and gold plated bronze with pearled border. Diam 36 mm. Prov: Strasbourg Archaeological Museum. Circular with central medallion filled with red enamel composed of a circular compartment surrounded by four semi-circular compartments filled with blue-green enamel, forming a Greek cross. The outer plaque is decorated with filigrane circles and holds four triangular compartments containing garnets. Four gold plated rivets are integrated into the decoration. Outer border may be a later addition. *83.127.4. Strasbourg (Bas-Rhin), France. 19 Dec 82.



496

496 Frankish, 7th Century. Fibula. Bronze and cloisonné enamel. Diam 45 mm. Prov: Strasbourg Archaeological Museum. Circular disk covered with gold leaf with sparse filigrane decoration. At center is a dark red cabochon. At the border are two alternating motifs of round cabochons flanked by a red triangle and of rectangular red cabochons flanked by two green beaks (3 of each motifs). Encircled by a fine twisted filigrane border. *83.127.5. Strasbourg (Bas-Rhin), France. 19 Dec 82.

497 Merovingian, possibly Visigoth, 6th Century. Fibula. Gold cloisonné. Diam 37 mm. Prov: Strasbourg Archaeological Museum. Circular with two registers of compartments around a central medallion (missing). Outer register formed of regular trapezoids, inner border of trapezoids separated by circles. Saw tooth band at exterior border. Filled with garnets, some missing. *83.127.6. Strasbourg (Bas-Rhin), France. 19 Dec 82.

497

Chinese

498 Late Yuan-Early Ming Dynasty. Kwan Yin, 14th c. Gilded wood. H 15.2 cm. Seated Buddha painted red with gold leaf on a round base. 83.92. Greenwich, Ct. Spr 83.

499 Ch'ing Dynasty. Standing Female, 19th c. Polychromed ivory. H 100 cm. *83.104. Paris, France. 28 Jan 82.

Indian

500 Central Indian, 10th-11th Century. Vishnu. Standstone. Approx h 30 cm. *83.96.2. Paris, France.

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